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BETTER CITIZENSHIP THROUGH ART TRAINING

BETTER CITIZENSHIP THROUGH ART TRAINING

A Syllabus for High Schools, Colleges, or Study Clubs

By

MINNA McLEOD BECK, M.A.

Art Director, Public Schools, Harrisburg, Pa.

CHICAGO

A. C. McCLURG & CO.

1921

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Published February, 1921

M. A. DONOHUE & COMPANY, PRINTERS AND BINDERS, CHICAGO

DEDICATED TO

ARTHUR W. DOW

of Columbia University

"I hold that art should be approached through composition rather than through imitative drawing"

ACKNOWLEDGMENT

When I first gathered data and material of various sorts on art subjects it was wholly for my own use in classwork without a thought of publication at the time. Often at lectures or from my reading I jotted down things *worth while* and in this way collected many valuable notes to which, however, I did not always append the name of the speaker or writer. Hence the frequent quotation marks and seeming inconsistency in crediting source.

In freely using the words of others and passing on their thought, I feel that I am enlisting their various services in the great cause of good citizenship.

To the many who have thus contributed so much valuable material my grateful acknowledgment is tendered.

THE AUTHOR

FOREWORD

"Art should not be for the few any more than liberty is for the few." Educators are beginning to realize more and more the truth of this creed of William Morris. Educationally, it should be made impossible for anyone to deprecate the fact that he "knows nothing about art." The power to feel and to express, to judge and to execute, lies dormant in every soul; in some to a greater degree than in others. Those with the greater inherited capacity and better training will become creative artists, perhaps; but all may become, at least to some extent, users of good judgment and taste. So intimately are we in touch with art principles in our daily lives, that we constantly use or misuse them.

With practical art training, there is no reason why any boy who grows up to be a carpenter should not know that a door or window that equals two squares is a commonplace proportion, nor is there any reason why the president of a bank or the superintendent of a school who engages the carpenter should not know that the portico of his house is ill proportioned and why, should it be so. With practical art training, every girl should know how to dress simply and in good taste, and knowledge of color harmony should be general. The wish to have a well-planned, beautiful city is a matter of training, education; and the wish is father to the thought.

The course of study, as outlined here, is designed to give a general training or appreciation to those who will have no further opportunity to study the subject; or, preferably, it may supplement exercises in design or art structure. The somewhat prevalent idea that art appreciation means the appreciation of pictures only, influences us, perhaps, to take up pictorial art last. Such subjects as city planning, landscape gardening, house decoration, and costume design are too little thought of in connection with art principles.

This outline is meant to be suggestive, flexible, to point out the way, and to stimulate the desire for original research work. Its study may be taken up by individuals, but the best results are to be obtained working in groups under leadership. It has been found very helpful, in this sort of study, to keep notebooks wherein findings of various sorts, clippings, magazine illustrations, etc., may be kept. Each notebook should be the expression of the taste, judgment, and the sense of value of its owner. There should be individual choice in the matter of tracings, clippings, etc., so that each notebook shall be characteristic of its owner, and, therefore, the more interesting.

Following the approved method of modern pedagogy, the student should be encouraged by the teacher or leader of a group to inquire into all reference material and to collect his own data as far as possible.

The bibliography at the end of each subject should be added to from time to time, as new works on the subject are published.

MINNA MCLEOD BECK

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PART I

General Theory of Art

Better Citizenship Through Art Training

GENERAL THEORY OF ART

The Three Elements of Art:

1. Line
2. Tone
3. Color

Structural Principles:

1. Symmetry or Balance
2. Repetition or Rhythm
3. Opposition
4. Transition
5. Subordination

GENERAL DEFINITION OF ART

Art in one word: *Arrangement.*

Question: Arrangement of what?

Answer: The three elements — Line, Tone, Color.

Question: Arranged how?

Answer: According to certain laws or principles, namely, Opposition, Repetition, etc.

USES OF ART

1. To the Community (city planning, landscape gardening, etc.).

2. To the Home (house construction and decoration, etc.).

3. To the Individual (costume design, developmen of good taste).

4. As Pictorial Expression (from both the creativ and appreciative standpoints).

METHOD OF APPROACH TO THE STUDY OF ART

The old academic method contrasted with the new synthetic or compositional method:

The one method makes drawing an end in itself and many years are spent working from the cast and life, composition being a mere by-product.

The other method designs to train the creative and inventive powers with which all normal individuals are endowed, and to put drawing in its rightful place as a means to an end—a very necessary and important, but nevertheless rightly considered tool.

"Drawing is the tool by which ideas are expressed."

"Drawing is only *one* application of art."

"Choosing is the field of art."

"Nature drawing has nothing to do with the cultivation of fine choices."

"Choice is the concomitant of art."

"Separation of design and drawing is a fatal thing."

"Art is built up of certain uses of order" (arrangement).

"Art, after all, in its largest sense, lies in a peculiar, harmonious use of spacing."

The great purpose of art instruction is to train judgment—cultivate the appreciation for what is good

in proportion, beautiful in line, satisfactory in tone relationship, and harmonious in color.[1]

Assignment: Readings and further note-taking.

REFERENCES

Dow, Arthur Wesley. *Composition.* See "Beginnings," pp. 3, 4, and 5. Doubleday, Page & Company.

Dow, Arthur Wesley. *Theory and Practice of Teaching Art.* See "Academic Art Teaching," p. 2; and "Synthetic Teaching," p. 4. Teachers College, Columbia University.

BIBLIOGRAPHY

Berenson, Bernhard. *A Sienese Painter of the Franciscan Legend.* E. P. Dutton & Co.

Fenollosa, Ernest F. *Epochs of Chinese and Japanese Art.* Frederick A. Stokes Company.

Okakura-Kakuzo. *The Book of Tea.* Duffield & Company.

Raymond, George L. *The Genesis of Art Form.* G. P. Putnam's Sons.

[1] The Indian woman or Oriental rug-maker has an art education that few acquire even with years of training. The constant *choices* made in weaving a blanket or basket or rug as to this width or space, this dark or light, this color or that — this constant appeal to judgment develops the power of discrimination. If then, we can provide opportunity for making *choices,* we are *educating* along this line. Therefore, exercises in original design, and more exercises in original design! Not only for creative work, but for true appreciation also, the element of participation is necessary; therefore, again, *exercises* — opportunities for choice-making. (Note assignments under Line, Tone, and Color.)

Van Dyke, John C. *What Is Art?* Charles Scribner's Sons.

THE THREE ELEMENTS

I. Line: By Line is meant *spacing.* A good line composition is one that is broken up into well-related spaces.

By analysis of the line composition of great masterpieces in painting, architecture, etc., and by consulting our own feeling in original exercises, we find that beauty of line composition is the result of variety of shapes and sizes of spaces and a harmonious relation of these.

"The term Line refers to boundaries of shapes and the interrelation of lines and spaces."

Illustrative matter in the way of photographs, or tracings of the main spacings of great cathedrals, etc., should be used to explain this element of art to class.

Assignment: a. Make tracings of the spacings of façades of buildings, masterpieces in painting, sculpture; also illustrative material from the different crafts: tracings or clippings of weavings, furniture, metal work, etc.

b. Original line designs or exercises in square, oblong, and circle.

REFERENCES

Dow. *Composition,* chap. I.

Dow. *Theory and Practice of Teaching Art,* pp. 8-15.

SIGNIFICANCE OF LINE DIRECTION

1. Vertical Line: Majesty, dignity, grandeur, courage, sternness, sublimity, austerity, etc.

Example in nature: Tall forest trees.

Example in architecture: Great columns, etc.

2. Horizontal Line: Rest, calmness, serenity, peace, quiet, tranquillity, death, finality.

Example in nature: Horizon line on plain or ocean when calm.

Example in architecture: Long, low lines of bungalow, etc.

3. Oblique Line: Motion, movement, joy, horror, treachery, threat, anxiety, weirdness, etc. The zigzag line, a line of action and violence — the "busy line."

Example: The ocean in storm, lightning, etc.

4. The Curve Line: Beauty, grace, elegance. Restrained curves more beautiful and refined. Half of circumference, a commonplace curve.

Example: The human body, etc.

Eye follows leading line in a composition.

Assignment: Paste in notebooks clippings of magazines illustrating "significance of Line."

II. Tone: Notan, which means "dark, light," is the Japanese word for this element of art. By Tone is meant the amount and quality of Dark-and-Light in a composition. We are not to confuse the term Light-and-Shade with Dark-and-Light. (Dow, *Composition,* chap. IX.) Value is another word for Tone. Expression "out of value" means wrong relations of tones.

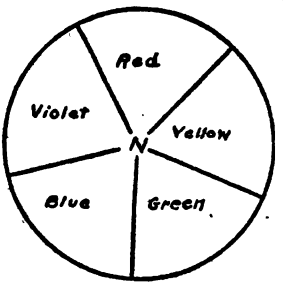
The acquiring of beautiful tone relationship is a matter of feeling rather than of rule. The feeling is developed by original exercises and by the constant use of critical judgment with regard to works of art. Original exercises, therefore, important. Necessity also for having at hand examples of great art in all periods. It is a scientific fact that the smallest amount of dark in a light composition or the smallest amount of light in a dark composition attracts the eye. This fact is used either consciously or unconsciously by great masters to lead the eye toward the important part of the design.

Assignment: Scale of values. Clippings for notebook, examples of good tone relationship — some showing values closely related; others, strong contrast. Original exercises in Dark-and-Light.

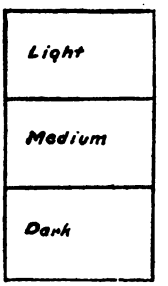
III. Color: Color has three attributes: *hue*, as red or blue; *value* or notan, as dark red, light blue, etc.; *intensity*, as bright red, dull blue, etc.

Old theory of three primary colors. A good working theory.

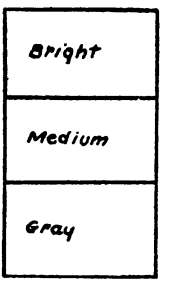
The Munsell theory:



Hue



Value



Intensity or chroma

Color Combinations:

1. All in one hue.
2. Pure hues nearly related.
3. Pure hues contrasted in subordinate relation.
4. Pure hues used with black or white.
5. Pure hues used with neutral.
6. Hues harmonized by common hue running throughout.

For Closer Harmonies:

1. Hues of middle intensity or chroma (so-called "pastel shades").
2. Hues in low chroma (comparable in refinement to low voice in speaking, slow dance, etc.).
3. To balance neutralized tints use small amount of brilliant color. Brilliant hues have a very limited use. Three hues suffice for almost any color scheme.

Dependence of the three elements upon each other: Color upon Dark-and-Light, or Tone, and Tone again upon Line.

Assignment: If water colors or crayons may be used, scales of hue, value, and intensity made for notebooks. Experiment with complementary and adjacent hues. Clippings from color reproductions in magazines or bits of textiles pasted in notebooks to illustrate color combinations above.

REFERENCES

Dow. *Composition*, chap. XIV.

Dow. *Theory and Practice of Teaching Art*, p. 42.

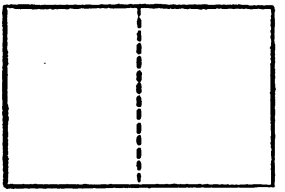
Munsell, Albert H., *A Color Notation*. George H. Ellis Co.

(After study of Line, Dark-and-Light, and Color the next lecture might illustrate these, lantern slides being used.)

STRUCTURAL PRINCIPLES

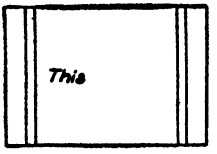
First and foremost is the great fundamental, underlying principle of *proportion.*

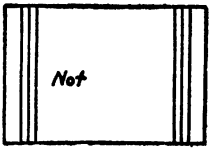
Test with regard to feeling for good proportion: Have students draw, or tear from paper, what seems to each a well-proportioned rectangle. Ask that best judgment be used. Now direct that a dotted line be drawn or the paper folded through the middle shortwise the rectangle, thus:



Ask how many find that their rectangle is equal to two squares. Call attention to the fact that an area equal to two squares is a commonplace proportion. If rectangle is equal to three squares, still not a good proportion, though better than two.

For further exercise or test: Have students draw two or more straight lines, as for a border, across the two shorter ends, choosing where they will place them.





Compare results.

Call attention to the interest which variety of spacing gives.

PRINCIPLES OF COMPOSITION OR DESIGN; OR WAYS OF CREATING HARMONY

1. Symmetry: Two or more sides alike—balance. One of the most obvious ways of creating harmony.

Examples: The human body, furniture, pottery, etc.

2. Repetition: Marching, rhythm. The production of beauty by using the same lines, unit, or motif over and over again in rhythmical order. One of the oldest forms of design—the basis of all music and poetry.

Examples: Pattern designs on pottery, textiles, etc. The swastika unit found in designs of all primitive peoples. (This principle the opposite of subordination.)

3. Opposition: The meeting of two lines at right or nearly right angles. A most severe and simple harmony. Also opposition in Tone; in Color.

Examples: Doorways, windows, Greek, Egyptian, and early Renaissance architecture.

4. Transition: A softening of the severity of opposition. The eye is led less abruptly from one point of composition to another by addition of a third line or other feature. Also transition of Tone; of Color.

Examples: The capital in architecture, bracket, drapery in costumes, etc.

5. Subordination (sometimes called *Principality*): A principle which has developed with civilization. An

emphasizing or stressing of one part of composition at expense of another in order to bring about unity.

There may be:

1. Subordination to an axis, as branches of tree to trunk.
2. Subordination to a center, as rosette.
3. Subordination by size or interest as the predominance of main entrance of cathedral over side doorways, etc.

Subordination may be used in Tone and Color as well as in Line.

Assignment: Find a number of examples illustrating each principle. Clippings from magazines, tracings, etc.

REFERENCES

Dow. *Composition,* chap. III.
Dow. *Theory and Practice of Teaching Art,* p. 16.

PART II

Practical Application of Art Principles

CITY PLANNING

Era of city is just beginning — humanity must solve the problem of the city.

I

"WHAT IS CITY PLANNING? City Planning is the name given to the science and art of providing for the most practicable and agreeable development of a city or town. City Planning would not usurp the functions of existing city departments or civic organizations, but it would harmonize their conflicting projects and evolve in cooperation with them a comprehensive plan for the best economic, social, and esthetic development of the community as a whole.

"City Planning would first investigate all of the physical ills of a community; it would diagnose them; it would determine all those matters which need improvement; it would determine, in consideration of all points of view, the relative urgency of the various needs; it would plan in view of this a consistent program of procedure; it would work out solutions for all of these problems, keeping a due relation and proportion among them; it would meet the peculiar needs of the community and preserve the city's individuality; it would concentrate on the various problems in turn and get tangible results.

"City Planning is not a squandering of the city's

money on vague splendid dreams, but, in recognition of the fact that good design costs little, if any, more than bad design, City Planning would insist on such taste and dignity in the design of all that which affects the appearance of the city that the citizens would have just cause to glory in its beauty." — GEORGE B. FORD.

"City Planning — an altruism that guards the rights of the future as well as those of the present generation." — HENRY C. WRIGHT.

"City Planning is the application of wise forethought to the control of a city's destiny.

"City Planning attracts industries, commerce, and visitors; it produces better transportation facilities, improved hygienic conditions, more adequate and less expensive living quarters, and food supplies. It develops artistic taste, civic pride, and patriotism, it makes better citizens and artisans, it creates health, comfort, happiness; it helps to increase the population and to produce industrial prosperity. City Planning is a business proposition of the first importance. It is real civilization." — FRANK KOESTER.

"The ideal of City Planning will be reached when cities are built upon the broad basis of the common welfare of the human race, not to gratify the vanity of autocrats, or to create wealth and power for the favored few through the concerted energy of the citizen masses, but to gratify the wish and confirm the right of those citizen masses to enjoy their just share of the fruits of their united efforts and the amenities that are the just reward of civic and social duties well and faithfully performed." — B. A. HOLDEMAN.

"City Planning would so model the setting of the life of the community with regard to health, safety, convenience, and comfort as to make it the ideal place in which to live. Than this there is nothing of which a city may be more proud." — GEORGE B. FORD.

"Until our streets are decent and orderly, and our town gardens break the bricks and mortar every here and there, and are open to all people; until our meadows even near our towns become fair and sweet, and are unspoiled by patches of hideousness; until we have clear sky above our heads and green grass beneath our feet; until the great drama of the seasons can touch our workmen with other feelings than the misery of winter and the weariness of summer; till all this happens, our museums and art schools will be but amusements of the rich; and they will soon cease to be of any use to them also, unless they make up their minds to give us back the fairness of the Earth." — WILLIAM MORRIS.

City Planning Means:

1. Conservation of human energy and life—
   Not merely SUPERFICIAL *beautification.*
2. A definite plan of orderly development into which each improvement will fit as is needed—
   Not the immediate execution of the whole plan.
3. Business methods for city work—
   Not the surrender of the city to artists with vague schemes for civic adornment.

4. Correlation of city's activities—
   Not wholesale alterations at great expense with no assured financial returns.
5. Encouragement of commerce and facilitation of business—
   Not the interruption of commerce and business.
6. Preservation of historic buildings with their associations—
   Not the destruction of old landmarks and city individuality.
7. The development of an American city—
   Not the imitation of London, Paris, Vienna.
8. Exercise of common foresight and prudence—
   Not ruinous expense and debt.
9. Happiness, convenience, health for *all* citizens—
   Not expensive boulevards and parks available only to the rich.—ARTHUR C. COMEY.

II

OUTLINE FOR STUDY

Assignment of different topics, following the outline as given. As much original research work as possible to be done by student. Papers may be read and general discussion follow. Maps of different cities posted on board or shown in lantern. Comparison of street plans of different cities. (Traveling exhibitions, accompanied by lectures and slides, may be had from the American Federation of Arts.)

A. Topics to be considered: (May be assigned to individual students for further research work.)

1. *Importance of City Planning.*

2. *Purpose*
   - Consistent development
   - Municipal economy
   - Sanitation
   - Esthetic results

3. *Site of a City*
   - Of primary importance, but cannot of itself make or mar a city.

4. *Plan of a City:*

   a. Checkerboard, or gridiron
      - Maximum area for building sites
      - Simplicity of design

   b. Diagonal avenues
      - Economy of communication
      - Vistas of beauty
      - Open squares and spaces
      - Beautiful and sanitary

   c. Concentric plan
      - No congestion
      - Convenience

   Combination of three plans best.

5. *Civic Center:* Plaza, square, common, green, etc. Railroad station should be dignified and emphasized—streets should focus to it. Has replaced gate of old feudal walled city.

B. City Building in Ancient Times: (Further research work suggested—notes to be taken by entire class from findings of those having assignments.)

1. *Sites*—fortifications—plans.
2. *Babylon:* First city laid off according to definite plans; Queen Semiramis.
3. *Athens:* Planned by Pericles; Acropolis; Phidias; Parthenon. Civilization never equaled.
4. *Rome:* In its early days squalid. Victorious generals. National pride born. The Caesars. First city to realize that city must provide for health and convenience of its people:

   (15 B. C.) Population 1,630,000.
   Eight great spaces set apart for games.
   Eighteen public squares.
   Thirty parks, great temples and their courts.
   Baths—with accommodations for 62,800.

(Lecture on "City Planning in Ancient Rome," illustrated with slides, by Professor H. R. Fairclough of Stanford University may be had from Art Department, General Federation of Women's Clubs.)

C. City Building in Europe: (Assignment as before.)

1. *Paris:* Best example of successful City Planning. Planned by Louis XIV (1700 A. D.). Later Napoleon did much for city: first sidewalks, street lights, bridges, etc. Baron Haussmann and what he did for city. Two hundred and sixty-five million dollars spent on completing plans—has been good investment.

2. *London:* (7,000,000 population). Suffers for lack of City Planning. Contrasted with Paris. Futile desires of Sir Christopher Wren. London has spent millions trying to undo, and has produced the most degraded and socially dangerous population on earth. London Traffic Commission has recently decided that two new streets must be cut through city—estimated cost $125,000,000 for land damages alone.
3. *Germany:* Much interested in City Planning. Has only university for study of city building. Many cities planning for future. Dusseldorf (300,000) has plans for fifty years to come: upon maps in city hall future streets, parks, public buildings, etc., can be located. All this planning for constructive work, however, did not prevent the initiation of, and participation in the greatest destructive work of the ages in the late war. Think what it might have meant to the world if these four years had been devoted to "conservation of human energy and life" and to "an altruism that guards the rights of the future as well as those of the present generation."

D. **City Building in America:** (Assignment as before. Plans of cities in book or pamphlet form may be secured. Also guidebooks with maps.)
1. *Washington:* Best-laid-out city in United States. Planned by L'Enfant.
2. *New York:* Gridiron plan—upper part. Broadway.

3. *Philadelphia:* Checkerboard, or gridiron.
4. *Indianapolis:* Several diagonal streets focussing.
5. *Chicago:* Has adopted plans—idea inspired by World's Columbian Exposition (1893). Plans completed in 1909. School children study text-book, *Wacker's Manual of the Plan of Chicago.*

There are in the United States sixty-one cities and towns engaged in City Planning.[1] These are scattered throughout the country and have in almost every instance employed experts to guide them in their work.

E. City Keeping as Important as City Building: (Assignments: Research work.)

1. City sanitation.
2. Smoke nuisance.
3. Overhead wires.
4. Street noises.
5. Unsightly water-fronts.
6. Objectionable billboards, signs.
7. Parks, playgrounds.

F. Our Own City: (Assignments: Original research work.)

1. What we need.
2. Have we an Art Commission?
3. Have we Civic Improvement Clubs in different wards?
4. What can we do to help?

[1] See *Reports of National Conference on City Planning* and *Bulletin of New York Public Library:* Selected List of Works Relating to City Planning.

III

FURTHER OUTLINE FOR STUDY

(Using as text *The Improvement of Towns and Cities*, by C. M. Robinson.)

Assignments as before.

1. The Site of the City.
2. The Street Plan.
3. Suppression and Repression.
4. Possibilities of Gardening.
5. The Advertisement Problem.
6. Architectural Development.
7. Architectural Obligations.
8. Popular Education in Art.
9. Conclusions.

IV

OTHER FACTORS TO BE CONSIDERED IN STUDY OF CITY PLANNING

1. Circulation:
    1. Streets.
    2. Waterways.
    3. Railroads.
    4. Transit.
    5. Substructures and sanitation.
2. Property:
    1. Industrial.
    2. Housing problems.

3. Recreation.
4. Parks.
5. Civic structures.
6. Restrictions.

3. Methods of Procedure:
   1. Organization and publicity.
   2. Controlling bodies.
   3. Surveys.
   4. Recording and presenting plans.
   5. Paying for improvements.

V

CITY PLANNING AN APPLICATION OF ART PRINCIPLES

1. **Design in City Planning:** Spacing, proportion. Principle of subordination. Civic Center and lesser groups. Rosette form of ideal city. Accents of interest, such as schoolhouses and other public buildings scattered throughout city. Orderly arrangement of street plan and park system. Color—Jules Guerin and the Panama Pacific Exposition.

"Beauty is to be desired and sought for in the design of any and all parts of the system of circulation, in streets, in railway buildings, in cars, and the alignment of the very tracks themselves, but *not* as something to be applied like a pink ribbon which a designer, insensitive to beauty, may hire some other man to tie upon his previously created and otherwise unlovely work. . . . . To obtain the best results, regard for beauty must neither precede nor follow re-

gard for the practical ends to be obtained, but must accompany it step by step.

"The demands of beauty are in large measure identical with those of efficiency and economy and differ merely in requiring a closer approach to practical perfection in the adaptation of means to ends than is required to meet the merely economic standard. So far as the demands of beauty can be distinguished from those of economy the kind of beauty most to be sought in the planning of cities is that which results from seizing instinctively, with a keen and sensitive *appreciation,* the limitless opportunities which present themselves in the course of the most rigorously practical solution of any problem for a *choice* between decisions of substantially equal economic merit but of widely differing esthetic quality." — FREDERICK L. OLMSTED.

2. **What is Civic Art?**

(Exhibit of civic art, photographs, illustrations, clippings, and sketches, arranged on mounting boards and accompanied with lectures and bibliography may be had from Art Department, General Federation of Women's Clubs.)

"So long as art is regarded as a trimming, a species of crochet-work to be stitched in ever-increasing quantities to the garments of life, it is vain to expect its true importance to be recognized. Civic art is too often understood to consist in filling our streets with marble fountains, dotting our squares with groups of statuary, twining our lamp-posts with wriggling acan-

thus leaves or dolphin's tails, and our buildings with meaningless bunches of fruit and flowers tied up with impossible stone ribbons." — RAYMOND UNWIN.

Civic art is a matter of construction; fundamental form; design; plan; not a matter of superficial and often superfluous adornment.

In this connection, consider the axiom that "we may decorate construction, but never construct decoration."

Organizations such as Civic Improvement Clubs are often short-lived and seemingly futile because their aims are superficial. The planting of vines and rose bushes to hide unsightly and often insanitary conditions is the work of well-meaning perhaps, but nevertheless misguided enthusiasts. "Beauty cannot easily be engrafted upon rottenness."

VI

SOCIALIZING INFLUENCE OF CITY PLANNING

By improving civic conditions we do not mean the advancement of beauty alone; civic art represents a moral, intellectual, and administrative progress. — JOHN W. WIESE.

1. **Improved Municipal Housekeeping — "Municipal Socialism."**
   a. Control: Sewer system, water supply, streets, housing conditions, disposal of garbage, smoke nuisance, general sanitary and living conditions.
   b. Provide: Protection against fire, park systems, free school system, public playgrounds, free libra-

ries, free art galleries and museums, municipal theaters, public baths, and gymnasiums — proper environment in which to develop life and character.

c. Development of suburbs through rapid transit, public service, and privately owned cars.

2. **Influence of Study of City Planning in Schools:**
   a. Gives intelligent conception of meaning of City Planning as a modern movement.
   b. Great opportunities for correlation with history, geography, and the industries. (Investigate work of Newark, N. J.)
   c. A very practical reason for study of art principles.
   d. Cultivation of civic pride and responsibility:
      1. Children in Chicago schools study plan of their city.
      2. "In New York City the time is fast approaching when the citizens will be called upon to vote upon matters which will bear the name of City Planning."

         In this connection it is most interesting to note the oath taken in recent years by graduates of New York City College. This oath (almost verbatim the old Greek oath taken by the ephebi in Athens) is as follows:

         "'We, men of the class of 19—, today receiving the arms of the city as a symbol of her faith in us, take this oath of devotion to her:

         "'We will never bring disgrace to these arms

by any act of dishonesty or cowardice. We will never desert our suffering comrades in the ranks. We will fight for the ideals and sacred things of the city both alone and with many. We will revere and obey the city's laws and do our best to incite a like respect and reverence in those about us who are prone to set them at naught. We will strive ever to do our whole duty as citizens, and thus in all these ways to transmit this city not only not less, but greater, better, and more beautiful than it was transmitted to us.' "

3. Responsibility of all. "— 'tis we ourselves, each one of us, who must keep watch and ward over the fairness of the earth, and each with his own soul and hand do his share therein lest we deliver to our sons a lesser treasure than our fathers left to us." — WILLIAM MORRIS.

3. **Propaganda**: Publicity methods in City Planning campaign.

Public education through:

1. Exhibition and City Planning conferences.
2. Newspaper and magazine articles.
3. Work of Civic Improvement Clubs.
4. Study in schools. University courses.
5. Poster contests.
6. Enlisting the aid of such organizations as Chamber of Commerce, Rotary Clubs, Boy Scouts, Girl Scouts, etc.

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Assignment: Theme — subject some phase or aspect of City Planning.

Suggested topics:

1. The Value of City Planning.
2. The Relation of City Planning to Health.
3. The Relation of City Planning to Moral Life of Citizens.
4. Psychological Influence.
5. Esthetic Satisfaction, etc.

GARDEN CITIES

This is the essence of the Garden City movement —"to give to every inhabitant an interest in his holdings." —ESTHER MATSON.

The Garden City movement originated in England. A book by Ebenezer Howard, published in 1898, entitled *Garden Cities of Tomorrow,* is credited with being the inspiration of the movement. In 1901, a group of idealists decided to translate the book into reality—they would create a town where there would be "fresh air, sunlight, breathing room, and playing room." Thus was born the first Garden City, Letchworth.

Garden City movement now enrolls twenty societies in England alone.

OUTLINE FOR STUDY

I. Ideal City as Planned by Ebenezer Howard.

II. Garden Cities Which Have Materialized in England:

1. a. Letchworth
   b. Hampstead
   c. Port Sunlight
   d. Ealing
   e. Bournville
   f. Brent Garden Village
   g. Ilford Garden Suburb
   h. Romford

2. *Scheme or plan of each.* "Proof of what can be done when order and design take the place of anarchy and chaos."
3. *Economic side:*
   a. How financed.
   b. Contrasted with speculative real estate schemes.
   c. Development of wholly new areas.
   d. Income from garden plots.
   e. Associated ownership — "Collectively earned increment."
4. *Distinction* between Garden City and Garden Suburb.

III. The Movement in Other Countries:

1. *Germany.* "Germany prints a journal devoted to the Garden City cause, and while fully cognizant of her own superiority in the matter of organization, she does not fail to refer to England as the pioneer in this cause and to turn to Great Britain for models." — *The Craftsman,* January, 1913.
2. *France.*
3. *America.*

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LANDSCAPE GARDENING

Seen through each arch of pale green leaves, the gate
Of Eden swings apart for Summer's royal state.
—ALFRED NOYES.

Landscape Gardening is of two kinds, formal and informal.

I. **The formal has several characteristics:**

1. It shows *man's mastery over nature*—clipped hedges; carefully placed shrubbery; vistas shown here or screened there; the use of garden furnishings, such as statuary, marble terraces, pergolas, etc.
2. The *design* of the formal garden is at once apparent—is characterized by unity—has one dominant idea: perhaps a water garden with fountains and pools, or a rose garden with pergola or summer-house as center of interest. Its design may be a thing apart from, and independent of any architectural features, or may be a setting for some mansion.
3. The formal garden gives wide scope for the *expression of individuality*. The personality of the designer, his tastes and modes of thinking are everywhere evident. The garden speaks of the master-mind that conceived it; but also of the

master-doer who tends, guides, encourages, and restrains its growth.

4. The formal garden must have an *enclosure* of wall or hedge. There must always be a definite boundary or outline. This limitation of a given space is characteristic of all gardens of this style.

II. Informal Gardens:

1. Need *not* be enclosed. They may wander on over hill and dale and, as a rule, cover considerably more ground.
2. The *design* in this sort of garden need not be at once noticeable.
3. Are not an instance of the will of man superimposed upon nature, but rather nature deferentially assisted and gently led.
4. This last type of garden is much more restful; is more practical and less expensive; is better for the masses.

Of the two styles of gardening, the formal is best typified by the wonderful Italian gardens. The informal garden is represented most satisfactorily, perhaps, by the great English estates, and England is called the most beautiful country in the world because of the number of these estates and their general continuity.

PRINCIPLES OF DESIGN APPLIED TO LANDSCAPE COMPOSITION

Attention is called to the general principle of good proportion in planning or spacing. Beautiful leading

lines, mass or tone arrangement, color harmony. Principles of unity or subordination, opposition, transition, symmetry, etc., used how, where, and why.

OUTLINE FOR STUDY

Assignment as before.

I. Quotations: (Interesting correlation with study of literature).

1. "I know a little garden-close
Set thick with lily and red rose."
The Nymph's Song to Hylas — WILLIAM MORRIS.

2. "And here were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree."
Kubla Khan — COLERIDGE.

3. "Gardens, where flings the bridge its airy span,
And Nature makes her happy home with man."
The Garden of Boccaccio — COLERIDGE.

4. "And all rare blossoms from every clime
Grew in that garden in perfect prime."
The Sensitive Plant — SHELLEY.

5. "On the city's paved street
Plant gardens lined with lilacs sweet;
Let spouting fountains cool the air,
Singing in the sun-baked square."
Art — EMERSON.
Quotations from *My Garden* — EMERSON.

(Other quotations to be contributed by students.)

II. **Earliest Known Gardens**
- Garden of Eden
- Hanging Gardens of Babylon
- Garden of Gethsemane
- Garden of Omar Khayyám
- Gardens of Greek Philosophers
- Ancient Roman gardens—letters of Cicero and Pliny
- Garden of Boccaccio
- Gardens of Naples—letters of Charles VIII of France (1495)

III. **Ancient Roman Prototypes** (extremely formal)—letters of Cicero and Pliny—Extensive domains
- Terraced
- Graded
- Balustraded
- Fountains
- Edifices for ornament and rest
- Trees, vines, shrubs
- Topiary work
  - clipped trees
  - pruned hedges

"Ancients regarded nature as servant not mistress, and indulged little sentiment for nature in the abstract." They did not seek to counterfeit meadows, forests, etc., but each garden was designed as decorative setting to palace or villa. Symmetry, order, balance, contrast —evidence of nature subdued to human control.

IV. Gardens of Renaissance: (Reconstruction of, or development from old Roman gardens)—extremely formal. Not, however, until 1540 did any garden receive the form that we know today.

Italian Villa Garden: Not a park or reserved territory. Designedly an artificial creation, an artistic ensemble of which house and gardens are distinct and complementary parts—the whole treated as a decorative composition.

Essential Features of Italian Gardens (classic treatment most successful—designed by masters)

1. Sloping site, cut into terraces, affording varied prospects.
2. Architectural treatment of conspicuous points and features of design.
3. Running water and fountains on each level of garden.
4. Formal arrangement of flower beds, hedges, and avenues so as to provide vistas closed by decorative structures.

Typical Italian Gardens: Villa Lante—work of Vignolo; Villa Pia—in Vatican grounds at Rome, etc.

1. Comprise rectangular area—from a few acres to ten or fifteen—on hill site.
2. Major axis with slope of hill.

3. Three Terraces
   - Lower level — gateway, flower garden proper.
   - Middle level — house or casino and more important architectural features.
   - Third level — secluded retreat — transition to wilder forest behind.
     - Trees: cypress, poplar, and stone pine
     - Fountains

Some Famous Villas:

Villa Barberini
- Classic rose and violet
- Flocks of peacocks in groves

The Farnesi, Farnesina, Albani, etc. — Owe existence to extravagance of churchly lords

With the Reformation many of these passed into decay. Those that remain are doubly precious — unique. No modern imitation can produce their antique charm.

Character: Enough of architecture, not too much. Contrasts never violent. Sculptures and decorations distributed with rare sense of propriety. Small gardens not designed like large ones — sense of fitness. Environment, atmosphere, associations, art.

As they appear today: Crumbling stuccoes, masonry stained by weather, tinged orange and green by lichens and mosses, overrun with ivy and creeping

roses. Atmosphere, color, rampant vegetation, silent walks, whispering pines, gentle decay.

Paintings of Maxfield Parrish:
"Isola Bella, Lake Maggiore."
"The Pool, Villa d'Este."

V. French Gardens:

1. Character: Influence of Italy—vast levels and long vistas of French gardens.
   Gardens even in medieval times.
   Finest garden of Renaissance, garden of Luxembourg (planned for Marie de Medici, 1615).
2. Lenôtre (the dominating personality in French gardening), born 1613. Louis XIV his patron. Lenôtre drew inspiration from the past, but was not a copyist. He invented nothing new, but "ennobled and synthesized the insignificant and scattered elements of preceding practice." Overcame difficulties of foreshortening. Versailles, with its wonderful fountains, immense basins, lofty jets, his greatest work.
3. Tuileries (in part the work of Lenôtre).
4. Saint-Cloud.
5. Marvelous forest of Fontainebleau.

VI. English Gardens:

A Frenchman has said, "There is nothing easier than to lay out an English garden: one has only to make the gardener drunk and then follow his meanderings."

1. *Character:* Sloping lawns and meandering paths. "As exponents of the art and science of landscape gardening, French and Italian examples are superior to English, but for mere lovable beauty, fitting the needs of the true country lover, nothing can approach the English garden."

   Love of nature, as nature — modern sentiment due to influence of poets of eighteenth and nineteenth centuries. The English a sport-loving people. Direct response to need: the bowling green, croquet ground, lawn-tennis court, etc. Common sense and thrift, also characteristic of English people. Therefore their belief in satisfying need rather than supplying luxury. Approaches and courts — fore-court; kitchen-court. Great care given English gardens.

   The English longing for nature unrestrained. In almost every place of size some wilderness — some copse. There is always, however, transition through pasture land.

2. *Two aims in laying out English garden:*
   a. To give, by occasional long vistas, a sense of size.
   b. To give, by screened enclosures and half-concealed exits, a sense of privacy. Stimulus to imagination — element of the unexpected in most interesting gardens.

3. *Influence of Sir Christopher Wren* (classic planning): Introduced formal terrace, walled gardens, clipped hedges, architectural accessories.

   Influence of Brown — slogan "imitate nature."

Influence of Kemp — advocated formal treatment about house, more natural away from house.

4. *Famous English estates.*
5. *Public parks and gardens.*

VII. Japanese Gardens:

Japanese gardens are (1) finished, (2) intermediary, or (3) rough. They may be flat or a part of a hillside.

Symbolic treatment.

Temple gardens. Teahouse gardens.

Garden Accessories: Stones, bridges, arbors, gateways, trees, stone lanterns, and usually three knolls or hillocks.

Stones	Trees
1. Guardian	1. Principal
2. Worshiping	2. Perfection
3. Perfect-view	3. Tree of Solitude
4. Water-tray	4. Cascade Circuit
5. Moon-shadow	5. Setting Sun
6. Cave	6. Perspective Pine
7. Seat-of-honor	7. Outstretching Pine
8. Pedestal	
9. Idle	

VIII. American Gardens:

1. Colonial gardens.
2. Old-fashioned southern gardens.
3. Small home grounds — rules for planning:
   a. Keep center of lawn open.

b. Plant in masses.
c. Avoid too many straight lines.
d. Fill in angles—transition of line.

4. Well-known estates.
5. Public parks—community gardens—playgrounds. Democratic conception of the garden of the future, "For whereas the gardens of the past belonged to the few, the gardens of the future will belong to the many." It seems that Bacon's prophecy, "men come to build stately sooner than to garden finely," has in part come true. But now, since man has solved his steel-construction problem will he not turn his inventive genius to gardening, and the making perhaps of many Garden Cities?

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ARCHITECTURE

Architectural styles grow out of human needs and aspirations.

I. **Primarily**: The character of architecture due to climatic conditions:

1. In the Tropics { Grass huts of Ethiopians / Tents of Arabs / Dome-crowned buildings of Orient

2. Northern Shores of Mediterranean { Colonnades of Greece / Open courtyards

3. Temperate Zone: Buildings with many openings; doors and windows to be opened and closed at will.

4. Arctic Region: Igloo or ice hut of Esquimaux. Only one opening—a small door.

II. **As Civilization Developed**: A tendency to appropriate architectural forms or structure without regard to fitness for climatic or social needs.

Why we find every style in the United States.

"Sky-scraper" an American invention.

III. **Three Great Principles**: *Stability, Utility, Beauty.*

The underlying principle of all: Perfect adaptation to limitations and environment.

Our "Colonial School" an example of the frank

acceptance of local limitation. No architects—the result of the interested cooperation of those who were to *use* the buildings with those who were to *construct* them. Most careful attention given to proportions and proper spacings—design of doors, windows, façades.

OUTLINE FOR STUDY

(Using as text *Text-book of the History of Architecture* by A. D. F. Hamlin.)

Assignments as before. Tracings and clippings for notebooks.

1. Introduction to Study { Style / Structural principles / Historical development }
2. Primitive Architecture.
3. Egyptian Architecture.
4. Chaldaean, Assyrian, Persian.
5. Greek Architecture.
6. Roman Architecture.
7. Early Christian.
8. Byzantine.
9. Early Medieval.
10. Gothic.
11. Renaissance.
12. Classic Revivals in Europe.
13. Recent Architecture in Europe.
14. Architecture in United States.
15. Oriental Architecture.

"All good architecture is the sincere response of the architect to the conditions which circumscribe his work, the uses to which his building is to be put and the climatic and social conditions of his *entourage*."

Topics suggested for further consideration:

1. Modern School Buildings — the Educational Influence of Environment.

   "In the past twenty-five years the average school building has become an object of some beauty and interest in marked contrast to the earlier buildings. This greater attention now paid to appearances cannot fail to react favorably upon the children, giving them a more vital interest in the application of general art principles." — REPORT OF COMMISSIONER OF EDUCATION, 1915.

2. Community Use of Public Buildings.

   "The study of the civic center is the study of the spontaneous life of communities. . . . . What I see in the movement is a recovery of the constructive and creative genius of the American people. . . . . And it seems to me that the schoolhouses dotted here, there, everywhere, over the great expanse of this nation will some day prove to be the roots of that great tree of liberty which shall spread for the sustenance and protection of all mankind." — WOODROW WILSON.

3. Colonial Architecture of New England.
4. Architecture of the West.
5. The Old South in American Architecture.

6. Building for the People or the Influence of Democratic Ideals.
7. The Fireplace—the Heart of the Home.
8. Stairways—Their Charm of Line and Element of Mystery.
9. Doorways—Beautiful and Historic.
10. Modern Architecture for Country Life.

"I have thought that a good test of civilization, perhaps one of the best, is country life."—JOHN BURROUGHS.

11. Consider the axiom: "We may decorate construction but never construct decoration," in its relation to the study of architecture.

"'The world is still deceived with ornament,' lamented Shakespeare, and for many years this has been widely true. But the deception is one that is being gradually and steadily discarded, especially in the building of our homes. We are no longer satisfied with the kind of architectural frills that can be 'nailed on.' Ornate designs and gilded imitations are ceasing to attract us."

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"Staircases: Ancient, Medieval, and Colonial." *The Craftsman,* May, 1913.

Sturgis, Russell, and Frothingham, A. L. *A History of Architecture.* (4 vols.) Doubleday, Page & Company.

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Varon, David J. *Indication in Architectural Design.* The Comstock Publishing Co.

"Value of the Open Fireplace, The." *The Craftsman,* July, 1912.

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LITERATURE ON THE HOME

Bacon, Francis. *Essays:* "On Building."

Emerson, Ralph Waldo. *Essays:* "Domestic Life."

Field, Eugene. *The House.*

Hunt, Leigh. *Essays:* "Windows."

Lamb, Charles. *Essays of Elia:* "Blakesmoor in H-shire."

Ruskin, John. Works on *Architecture.*

Stevenson, Robert Louis. *Essays:* "The House."
Tennyson, Alfred. "The Palace of Art."
(Further contributions by class.)

Prints of architectural subjects, sculptures, pictorial art, etc., may be secured by ordering from catalogues of the following:

Architectural Slides (arranged for lectures) — Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.

Architectural Post Cards — Architectural Post Card Co., 5540 Catherine St., Philadelphia, Pa.

Aztec Prints, The — The Emery School Art Co., 70 Fifth Ave., New York City.

Brown's Famous Pictures — Brown & Co., Beverly, Mass.

Copley Prints, The — Curtis and Cameron, Boston, Mass.

Cousins' Architectural Prints — Frank Cousins Art Co., Salem, Mass.

Jules Guerin Prints — University Art Shop, 1604 Chicago Ave., Evanston, Ill.

Medici Prints — Foster Brothers, 4 Park Sq., Boston, Mass.

Perry Pictures — Perry Picture Co., Boston, Mass.

Porter Prints — Porter-Motter Mfg. Co., 30 Sheldon St., Chicago, Ill.

Prints — Brown-Robertson Company, 434 Lafayette St., New York City.

Prints and Slides — Detroit Publishing Co., Detroit, Mich.

University Prints, The — 136 Stuart St., Boston, Mass.

(Lantern Slides, Post Cards, Photographs — may be obtained from the Boston Museum; Chicago Art Institute; Cincinnati Museum; Corcoran Gallery, Washington, D. C.; Metropolitan Museum of Art, New York City; St. Louis Museum.)

HOUSE DECORATION

I have always felt that the best security for civilization is the dwelling, and that upon properly appointed and becoming dwellings depends more than anything else the improvement of mankind.—DISRAELI.

The cultivation of good taste and judgment in the matter of house furnishing is one of the most important aims of art education today. The far-reaching psychological effect of a restful, yet cheerful, environment is being recognized more and more fully.

Art principles become more lucid in the study of their application to everyday problems. "Good proportion," "beauty of line," "satisfactory tone relationship," "color harmony," are things that may be brought to mean more to the student than vague terms. But it is by systematic study that this is so; by exercises designed gradually to train the student in the knowledge of these things.

In taking up this outline we are presupposing that simple exercises suggested under the first chapter on art principles have been given. It is important that such things as were learned about spacing, Dark-and-Light, and color harmony, should be constantly kept in mind when judging textile designs, when studying the proportions of a piece of furniture, and when consid-

ering the general arrangement of furnishings in a room or an entire house.

The following are the topics under consideration:

I. Textiles.
II. Furniture.
III. Woodwork and Floors.
IV. Walls and Ceilings.
V. General Arrangement.

I

TEXTILES

The more I work in the weaving of tapestries and fabrics, in the designing of hangings, in the combination of colors, in an appreciation of the beauty of the fabrics made luminous with light streaming through them, or rich and opaque against solid backgrounds, the more I appreciate the fact that we have not commenced to apprehend all that may be done with color, texture, and line, that the days are not long enough for the development of new beauty for the furnishing of our homes. — ALBERT HERTER.

A. Story of Weaving: (Illustrated with photographs, etc.)

Ancient: The craft of great antiquity:

First step: Probably basket weaving.
Second step: Linen and woolen thread used.
Third step: Silk, first used in China.

1. Egypt (3000 B.C.) — Linen for religious uses; wool for secular uses.
   Coptic weaving 100 A.D. to 700 A.D.
2. Greek (400 B.C.) — Decorations on vases. Penelope at loom, etc.
3. Roman — Tapestries imported from Babylon, Egypt, Persia, India.

Medieval: Oriental influences saturate Europe for one thousand years (400-1400).

1. China, Persia, India, first countries to manufacture silk.
2. In eighth century Spain was conquered by the Saracens; silk cultivation begun. Cotton was first cultivated in Europe by the Moors of Spain in the ninth century.
3. Italy preeminent during the latter years of the Middle Ages and throughout the Renaissance. Lucca, Florence, Genoa, Venice (thirteenth century).
4. In the seventeenth century France comes to the fore — Tours, Lyons, Paris.
5. In 1621 cotton was first grown in the United States.

Modern:

1. Eighteenth century — British silk fabrics.
2. Colonial period — New England States.
3. Modern Japanese textiles.
4. Weavings of southern mountaineers in the United States.
5. Modern decorative fabrics. Influence of Poiret, peasant embroideries, etc.

Suggested Topic: The Future of the Textile Industry in the United States; what we may expect from trained designers and better equipment, or Art and Industrial Preparedness.

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"Some Recent Decorative Fabrics," *Arts and Decoration,* September, 1915.

"Weaving on Old Time Looms." *The Craftsman,* November and December, 1915.

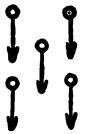
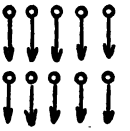
Woolman, Mary S., and McGowan, Ellen B. *Textiles.* The Macmillan Company.

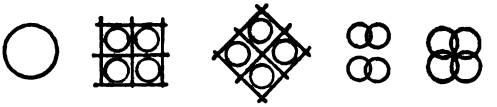
(Photographs of textiles may be secured from The Metropolitan Museum of Art, New York City. Traveling exhibit from The Metropolitan Museum of Art, New York City, consisting of textiles ranging from the fourth to the eighteenth centuries.)

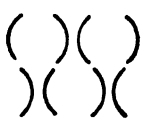
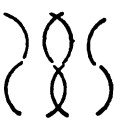
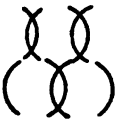
B. Pattern Dissection: (Assignment: Illustrative material, clippings, tracings, or samples of textiles for notebooks.)

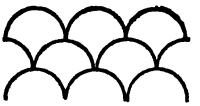
1. Stripe: etc.

2. Cross lines: check, diamond diagonal.
3. Spot pattern: (in form of stripe, check, or diamond).

a.  b. 

4. Triangle:
5. Hexagon:
6. Circle: 
7. Segments of circles and other curves:

a.  b.  c. 

8. Scale pattern: 

(Either the background space or the design should predominate, giving subordination.)

(Symbolism in pattern design. "A symbol is the visible representation of an idea.")

REFERENCES

Day, Lewis F. *Pattern Design.* Charles Scribner's Sons.

Morris, William. *Some Hints on Pattern Designing.* Longmans, Green & Co.

C. Rugs: (Assignment for notebooks, tracings, etc.)

Fineness of rugs measured by number of knots to the square inch.

I fancy I should like to meet
The men who prayed there, and whose feet
Wore this rich carpet, dim and frayed.
Peace to your souls! O men who prayed
In Ispahan.

—ANNA REEVE ALDRICH.

1. *Oriental:* Persian.
   a. Saraband or Serebend. (Palm leaf pattern, gourd, etc.)
   b. Senna or Sehna. (Fish motif.)
   c. Feraghan.
   d. Ispahan (not made now), and others.

Caucasian. (Symmetrical in figure.)

   a. Daghestan. (Three cross shapes through center of rug. Close in value relations.)
   b. Kazak. (Strong in Dark-and-Light.)
   c. Mosul.

Turkish.

   a. Ghiordes, Yoordes, Yordis, Gordis.
   b. Kulah. (Long pile, rough weave.)

Turkoman. (Octagonal figures.)

a. Bokhara.
b. Tekké Bokhara.
c. Afghan.
d. Keva, Khiva, etc.

2. *Domestic:*

CARPETS

a. Wilton.
b. Axminster.
c. Body Brussels.
d. Ingrain.

RUGS

a. French Wilton.
b. Royal Wilton.
c. Smyrna (reversible).
d. Kilmarnoch (made in U. S.).
e. Donegal (made in Ireland).

Mattings, Crex, grass, and fiber rugs.

Rag rugs.

Rugs made from old carpets, etc.

General rules as to designs in rugs:

1. With large masses close values should be used.
2. Beware of strong contrasts in color value.
3. Beware of strong contrasts in color intensity.
4. Brilliant colors should be used in small quantities.

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Holt, Rosa Belle. *Rugs, Oriental and Occidental, Antique and Modern.* A. C. McClurg & Co.

Lewis, G. Griffin. *The Mystery of the Oriental Rug.* J. B. Lippincott Company.

Mumford, John Kimberly. *Oriental Rugs.* Charles Scribner's Sons.

Ripley, Mary Churchill. *The Oriental Rug Book.* Frederick S. Stokes Company.

D. Decorative Fabrics:

1. Tapestries:

a. Their origin and history
b. Their uses
c. Some famous pieces

2. Other Decorative Fabrics used as:

a. Drapery, hangings, curtains, etc.
b. Wall covering
c. Upholstery

REFERENCE

Hunter, George Leland. *Tapestries: Their Origin, History and Renaissance.* John Lane Company.

II

FURNITURE

"The value of an understanding of old furniture lies not merely in sentimental satisfaction and pleasing retrospect. It will give us a vigorous commentary on the economic history and social manners of the times

in which it was made, if we care to take the pains to read a little between the lines."

"The historic point of view has its own very real and unquestionable value . . . . but the truest and most satisfactory side from which to view the whole subject is its artistic and decorative value."

"By regarding the making of furniture as an art, our reverence for it will be well founded and we shall be convinced of the worthiness and dignity of our study."

ENGLISH STYLES

Elizabethan or Tudor	Henry VIII, 1509 Edward, 1547 Mary, 1553 Elizabeth, 1558	
Jacobean or Stuart	James I, 1603 Charles I, 1625 Commonwealth, 1649 Charles II, 1660 James II, 1685	
Queen Anne or Anglo-Dutch	William and Mary, 1689 Anne, 1702 George I, 1714 George II, 1727	Colonial or Georgian
Chippendale *Heppelwhite* *Sheraton* *Adams*	George III, 1760	Colonial or Georgian

Empire — George IV, 1820

Victorian — Victoria, 1837

OUTLINE FOR STUDY

Assignments, tracings, etc.

(Using as text *The Practical Book of Period Furniture,* by H. D. Eberlein and A. McClure.)

1. Jacobean Period (1603-1688).
2. William and Mary (1688-1702).
3. Queen Anne and Early Georgian (1702-1760).
4. Louis XIV and Louis XV (1643-1774).
5. Chippendale (1705-1779).
6. The Adam Brothers (1762-1792).
7. George Heppelwhite (1765-1786).
8. Louis XVI (1774-1793).
9. Thomas Sheraton (1750-1806).
10. The Empire Period (French and English, 1793-1830).
11. The American Empire (1795-1830).
12. Other American Furniture.
13. Painted Furniture.

AMERICAN FURNITURE

"The difference between period furniture and furniture based entirely upon good craftsmanship is the difference between the need of the people and the whim of the aristocracy.

"American furniture should embody the same principles that made the slender French, painted Russian, and carved English work such perfect creations of their kind, namely fitness and an expression of the needs and ideals of the people who made it.

"American furniture should never be flamboyant, nor an imitation of any period no matter how excellent it may appear; it should be honestly constructed and designed with fine thought for grace and beauty.

"Contact with strength and sturdiness is good for a nation, whether that strength is in character, in architecture, or in furniture."—GUSTAV STICKLEY.

"I feel that the time has come when absolute imitation of any period in architecture, furniture, or decoration is not greatly valued except for educational purposes. We are becoming more and more a developed personality as a nation, we are losing our provinciality, we are ceasing to be fearful of our own expression; in other words, the American has developed an outline."—ALBERT HERTER.

"It is pleasant indeed to look back upon a fine and distinguished period of architecture and of house furnishing, but it is pleasanter, I think, to look back upon it than to live in it. To be sure it is better to have periods of beauty than periods of ugliness, but how much more interesting, how much more generous, the nation's feeling that demands intelligence and culture for *all* the people in order that *all* the people shall create about them beautiful surroundings. This is in reality the true democratic ideal."

"It seems no longer feasible to doubt our ability to found a new decorative period—that of the twentieth century American!"—HAZEL H. ADLER.

OUTLINE FOR STUDY

1. Early American Furniture.
2. Later Furniture (very few distinctive styles).
3. Reaction from mid-Victorian Extravagances. (Influence of William Morris.)
4. Mission Furniture—Joseph P. McHugh.
5. Craftsman Furniture—Gustav Stickley.
6. Handcraft—L. and J. G. Stickley.
7. Roycroft—Elbert Hubbard.
8. Modern Wicker Furniture.
9. Painted Furniture: Cosmopolitan—Inspired by Art of European Peasants.
10. The Ethical Influence of Good Craftsmanship.

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"American Style of Home Furnishing." *The Craftsman,* October, 1914.

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Clifford, C. R. *Period Furnishings.* Clifford & Lawton.

Eberlein, Harold D. and McClure, A. *The Practical Book of Period Furniture.* J. B. Lippincott Company.

"Furniture of Our Forefathers, The." *The Craftsman,* May, 1913.

Hayden, Arthur. *Chats on Old Furniture.* Frederick A. Stokes Company.

"Historic Periods in Modern Houses." *Arts and Decoration,* September, 1915.

"Painted Furniture." *The Craftsman,* September, 1915.

Stickley, Gustav. "Furniture Based upon Good Craftsmanship." *The Craftsman,* February, 1916.

III

WOODWORK AND FLOORS

Feed the oak with oil and polish it with wax. — OLD ENGLISH MAXIM.

"In finishing woodwork, we believe — and American architects, decorators, and homemakers are coming to share our opinion — that *stains* rather than varnishes are preferable, soft mellow tones of brown, green, and gray that protect the surface and deepen the color of the wood without obscuring its natural beauty of grain and texture." — GUSTAV STICKLEY.

"To the Japanese, wood, like anything that possesses beauty, is almost sacred, and he handles it with a fineness of feeling that at best we reveal when we are dealing with precious marbles." — RALPH CRAM.

The peasants of Europe use paint most successfully but not to cover up the grain of the wood. "Pine is the wood employed, and it is first given a coat of paint — usually blue — which is wiped off before it dries. The paint sinks into the pores of the wood, emphasizing the grain and giving a wonderful satin sheen to the surface."

OUTLINE FOR STUDY

1. **Different Woods:**

Mahogany—Varies from hard to soft. Natural mahogany about middle value. Imitations: bay-wood, red-wood, and birch (more durable than soft mahogany).

Walnut—Black, Circassian.
Oak—vary hard.
Maple—hard, durable. Curly, Bird's-eye.
Cherry—not often used.
Rosewood—very expensive.
Ash—too brittle.
Pine—soft, hard.
Chestnut—used for woodwork, not furniture.
Ebony and Teakwood—used occasionally.
Cypress—beautiful grain.

2. **Methods of Finishing:**

Stains—pigment and carrier (linseed oil).
Paints—base, carrier, solvent, pigment.
Enamels.
Fumed Oak—(subjected to fumes of ammonia).

3. **Woodwork of Rooms Includes:**

Floor.
Doors and Windows.
Paneling.
Molding, baseboards, etc.

These should be considered, together with walls and ceiling, as a background for furnishings and therefore:

a. Should not be obtrusive in Line. That is the woodwork should follow the construction lines of the room — should be simple and not ornate. Dignity and beauty are to be obtained by well-proportioned spacing of walls and windows. Often the decorative use of structural woodwork and trim, together with division of walls into beautiful spaces, leaves very little to be desired in the way of "ornament."

b. Should not be obtrusive in Tone. That is the value of the woodwork should not be too dark or too light for walls. Floors, particularly, should not be too light in value. Woodwork that is "out of value" jumps, will not "stay put."

c. Should not be obtrusive in Color. "It naturally seems best, in coloring wood, to give to it by art such colors, on the whole, as might have been given by nature. There are many rich browns, for instance, that resemble the colors in the bark of a tree; mellow, greenish stains suggest the moss-grown trunk and colors of the foliage; while the soft shades of brownish gray recall the hues produced by weathering." — GUSTAV STICKLEY.

d. Woods appropriate for different rooms:

Living-room, Library, Dining-room, Halls, etc.:

Woods of pronounced grain, rough texture, as oak, ash, elm, chestnut, or cypress.

Parlors, Bedrooms:

Woods of smoother texture, less defined grain, as poplar, maple, birch, our native gum woods, etc.

Kitchen, Pantry, Bathroom, etc.:

Painted or enameled woodwork. And here varnish may be used because of its hygienic qualities. Often the floor of the kitchen is covered with linoleum. Composition flooring.

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Addison, Julia DeWolf. *Arts and Crafts in the Middle Ages.* The Page Company.

"Floors and Their Treatment." *Arts and Decoration.* October, 1915.

Price, C. Matlack. "Historic Association in Panelled Rooms." *Arts and Decoration,* October, 1915.

(Samples of wood may be secured from S. C. Johnson and Son, Racine, Wis., and from Sherwin-Williams Co., Cleveland, Ohio.)

IV

WALLS AND CEILINGS

The first impression of a room depends upon its walls.

As has been said, the walls and ceiling of a room should be considered as part of the background or setting for the furnishings. They may be, according to the style or character of the house, of rough plaster, papered, tinted, painted, calcimined, paneled with wood, burlap, and other textiles, or with beaver-board, compo-board, and the like.

OUTLINE FOR STUDY

Assignment: Clippings, illustrations for notebooks.

Line: The division of the wall spaces by placement of windows, doors, molding, paneling, etc., is a matter of line composition and should be considered most carefully. A room whose ceiling is too high may be improved by lowering molding (principle of opposition), one that is too low by placing molding at ceiling. Remember that a rectangular space that is equal to two squares is a commonplace proportion. Feeling and judgment are to be consulted in choosing a beautiful proportion.

Value: As to value, or Dark-and-Light, the lighter the value of the ceiling the higher it will appear, and the size of a room will appear larger or smaller according to the value of its walls and ceiling. Figured paper has the effect of bringing the walls closer together, plain paper of making them recede. Avoid the spotty appearance of too great a contrast in Dark-and-Light in figured wall paper.

Color: Value and color are so intimately associated that while value may be considered without color, color may not be considered apart from its value. Chroma, or intensity, is another attribute of color that must be reckoned with. The following general rules relating to color schemes for rooms is offered for discussion:

For formal room — cool hues, light value.
For informal room — warm hues.
Living-room — middle or low chroma, any hue.

Sleeping-room — light value, low chroma, not more than two hues.

Kitchen — light value, strong chroma, cool hue.

These are very general rules. The situation of a room, whether it be a north room or a south room, its lighting, etc., all have direct influence upon the hue, value, and intensity of color used. Color will be treated more specifically under "General Arrangement."

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V

GENERAL ARRANGEMENT

Have nothing in your houses that you do not know to be useful or believe to be beautiful. — WILLIAM MORRIS.

Perhaps if we begin with Morris' injunction, the task of assembling and of arranging our furniture will, indeed, no longer be a task, but a joy and privilege.

"In every homemaker is the artist's power to visualize a perfectly appointed home and the humble workman's willingness to patiently work out the details that would be troublesome enough without love of the work. To select the proper furniture, draperies,

rugs, and all the manifold little things that go to make up a livable, lovable home involves knowledge of material gained only by study and experience, a sense of fitness, and an inner feeling for beauty."

OUTLINE FOR STUDY

Assignment of papers.

1. The Place of Period Decoration in American Homes

"We have had period decorations and all their forms of variation given us till we have finally and with determination demanded something distinctly expressive of our own period, which is a fitting setting and background for our own modern, alive selves." — ASCHERMANN.

". . . . beautiful things from many ages can be gathered together by proper selection with artistic result. Rooms should not be historical collections of period furniture, for then they would be too formal, too much like a showroom instead of an inviting place to live.

"Certain pieces of furniture of widely different types are companionable as are some people of diametrically different characters. Why not have our rooms filled with furniture of different types as we enjoy having friends of different interests?

"If we can have but one living-room, why should we have only one type of thought in it, such as is represented by a set of furniture? Variety of form and

type, of color and size, makes for far greater grace, informality, and sense of comfort."

Period furniture is more suitable for formal public places, such as clubhouses, hotel apartments, etc. While such places, since they are community homes, should be dignified, beautiful, and appealing, no personality is expected nor desired; an intimate touch here, contrary to what is looked for in the real home, is out of place.

2. Selection of Furnishings

By what net of selection or rearrangement of objects is beauty caught?

a. Many things to be considered:

Furnishings must be in keeping with house (suitability);

Must be of good design and finish (art qualities);

Must be of honest craftsmanship (sincerity);

Must be of lasting worth, not a fad of the hour (simplicity).

Consider the three S's—Sincerity, Suitability, Simplicity.

b. Selection by Elimination

"In place of the restless over-furnished, over-decorated rooms that were in vogue a few decades ago, our homes are growing more gracious with the beauty of simplicity. *Elimination,* blowing like a refreshing breeze through open doors and windows is sweeping away that which was needless or ugly, leaving the useful, the comfortable, and the beautiful behind."

"In every phase of life in America we are coming

to recognize the importance of *elimination,* and especially is this true in the furnishing and decoration of our homes in what may be known as the American style."

"Thus we see that in order to achieve real distinction and beauty in American home furnishings we must approach the undertaking from the standpoint of elimination, or judicious selection of objects, textures, and color harmonies."

"I have never been in any rich man's house which would not have looked the better for having a bonfire made outside of it of nine-tenths of all that it held."—WILLIAM MORRIS.

c. Japanese Influence

"The Japanese show their appreciation of a perfect article in a manner that has much to recommend it. They place but a single beautiful object in the niche reserved for it. The objects are changed to show honor to a guest, upon holidays, with the changes of seasons, or for any other good reason that occurs to the household.

"Our tendency is to crowd our rooms with as many costly things as we can get into them, while theirs is to have as few as possible in evidence at one time. They feel that the full beauty of an object can only be gained by giving it a setting that in no way distracts attention from it." (Principle of *subordination.*)

d. Selection by Assimilation

"There is a limit to our capacity for appropriating and assimilating material things. Mere ownership is not possession. The only houses which have real

meaning and beauty are the ones into which the owner has toilsomely, yet lovingly, worked a part of himself."

Often owners of mansions, occupied only a few months "in the season," "are haunted by the desire to own more things than their souls can grasp and their personalities can vitalize."

"We should give more study to the matter of furnishing our homes, buying a few things at a time, as we find articles that we like, and thus gradually build up our home as we build up our education."

e. Expression of Personality in Selection

"More and more we are doing our own thinking and planning and selecting, and expressing our own individuality in an environment that we ourselves help to create."

3. Arrangement of Furnishings

It is well to remember that in the beginning of this study we agreed that art was arrangement—arrangement of Line, of Tone, of Color, and arranged according to certain principles of balance, symmetry or order, of opposition, transition, repetition, and of subordination. (See *Composition,* by A. W. Dow.)

In arranging or placing furnishings in a room, we are dealing with the three elements of art—Line, Tone, and Color, and we must dispose of them according to certain laws or principles if we expect a harmonious whole.

Line. The structural lines of the room must be strengthened, not weakened, by the placement of fur-

niture and the hangings of draperies, etc. The vertical line, we must remember, is a line of dignity, the horizontal line, one of rest. For grace, and to avoid stiffness and formality, the transitional line may be used, but the oblique line, used indiscriminately, will cause confusion and unrest.

If a room is too long its length may be apparently shortened by using the principle of opposition—perhaps by the placing of a rug or table. Other ways in which this principle may be used, or is used, will occur to anyone giving the matter some thought. An instance of balance or symmetry is not hard to find. It may be a so-called "occult balance" or the simple order or balance secured by the placing of two chairs on either side the mantelpiece.

The principle of subordination is apt to seem, to the untrained mind, somewhat elusive, but it is a vastly important principle—the one that brings about unity, cohesion, and simplicity. The Japanese understand this principle thoroughly. It is a matter of "creating beauty by the elimination of the superfluous."

"Every part of an interior, every wall space, mantelpiece, corner, or grouping of furniture should be a beautiful still life, its elements so juxtaposed as to make in itself what is called a picture—a paintable thing just as it stands, with lights and shades, harmonies or contrasts, accented or plain surfaces as in a well-composed and balanced canvas. It is this studying of the problem as an *ensemble,* this subordination of detail, which should be the artist's work in the creation of any room, and it is in this most essential quality that the

amateur or the commercial and untrained decorator makes the flagrant mistake of assembling objects which, however good in themselves, are unrelated." —ALBERT HERTER.

Tone. Under "Walls and Ceilings," Tone, or value, was discussed. In furnishings as well, this element is to be considered. The principle of opposition is used for the sake of contrast and variety, yet a spotty appearance must be avoided by keeping in mind the principle of subordination. A certain amount of balance in value relationship is inevitable in a beautiful tone harmony—transition used also.

Color. The principle of opposition (the use of complementary colors) overcomes the unpleasant monotony of a scheme of one hue or adjacent hues, but in order to gain unity the principle of subordination must come into play. The repetition, or echo, of a hue in a room, by way of textile, pottery, rug, etc., is a necessary means of distributing color. Transition applied to color harmony is a means by which we may soften what might otherwise be too severe a combination.

"The obvious consequence of ill-considered combinations is a subtle irritation, an unrest, which carries its inevitable but usually unanalyzed reaction. For some reason the ear protests against discord in sound, while the eye adjusts itself more easily to disharmony, and fails to recognize what is subconsciously a factor of unrest and nervous strain. . . . . We can be trained to formulate our unconscious sensitiveness and to more or less scientifically apply our conscious knowl-

edge, so that we can control and improve our color surroundings as we try to the noises and smells that we find obnoxious."—ALBERT HERTER.

The following are topics that should be considered in connection with the study of color in furnishings:

a. The Influence of Peasant Art.
b. The Influence of Leon Bakst.
c. The Influence of the Japanese Print.
d. The Influence of the Oriental Rug.
e. Symbolism in Color.

Color was first used symbolically in the hieroglyphics of Egypt. It played a part in the religious rites of all primitive peoples. The colors in an oriental rug are symbolic.

White is always used for purity;
Black for evil;
Blue for virtue and truth;
Yellow for royalty (in China);
Green is regarded as a holy color by the Turks;
Red is symbolic of blood, fire, excitement.

f. The Mental Influence of Color:

Yellow brings cheer and light into a dark room. "Morbid dispositions require this color though they do not choose it."

Red irritates the nerves—may be used in clubrooms, dance halls, etc., "where gaiety and a certain amount of excitement are desirable, but for other interiors it should be employed only in occasional detail. Often mothers choose red for the nursery because the chil-

dren like it; but the normal child is naturally excitable and nervous, and does not need this rousing note."

Blue is calm, retiring, refreshing in character—is successfully used in warm climates, in summer homes, and sunny south rooms.

Orange, the combination of yellow and red, is symbolic of light and heat which makes it the hottest color possible. Since it is the strongest and most intense of colors, it should be used in small areas only.

Violet, composed of red and blue, suggests heat and cold combined—which results in ashes. It is the color of shadows; it expresses restrained heat, or mystery and gloom, and this is the psychological reason for its use in mourning and religious rites.

Green, the result of mixing yellow and blue, expresses light and coolness. Generally speaking it is the most successful color that can be used in interior furnishing, for it eliminates the nerve-exciting red and combines rest and cheer—than which nothing can be better for a home.

4. Individuality or Personality in Furnishing

There may be many ways of solving a problem—all equally good, as far as theory goes. There may be innumerable ways, all admirable, in which harmony may be brought about in house decoration.

The choice of the way indicates the individuality of the decorator. However, we should not expect the professional decorator to be able to put himself—that is, to make a choice that is expressive of his personality—into the decoration of other peoples' homes.

That is asking too much; in fact, the impossible. He will follow the rules of the game but the result is apt to be an interior that is "too perfect, with an unpleasant air of aloof superiority, an unlovable trait in rooms as well as in people."

No, we may not shift the responsibility for the decoration of our homes on to other peoples' shoulders. It is a matter of training and education in which we all should participate. It is this sort of education that we want in our schools, the sort that shall "help the men and women of America to achieve not mere houses or mansions, but real *homes.*"

". . . . here in America we have newly awakened to a realization that all homes should be well built, beautiful in architecture, that all these well-built homes should possess lovely gardens made fair by the hand of the mistress, that the inside of the home should express the personality of the woman who lives in it, who is the spirit of it. In order to accomplish all these delightful things it is necessary that American women should really learn to understand gardening and should elect in many instances, more than we can compute, to become the decorators of their own houses."

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WILLIAM MORRIS

"Even if Morris' writings were but half as beautiful as they are, he would still have touched eminence in his day and generation, for his apparently exhaustless energy, his diversified interests, his untiring occupation, his command over so many mediums of literary expression, his wide scope of handicraft achievements, would have left their impress upon the taste and opinion of his time and country."

Any study of the principles of good taste and of art applied to daily living would be incomplete without an acknowledgment of the influence of William Morris, and a consideration of those ideals for which Morris *lived* his life.

In the books of almost every writer on interior decoration and kindred subjects, in the writings of almost every social reformer, we see his words quoted. It is patent that certain of our American craftsmen are following in his footsteps, and that students and teachers of the arts in general find great inspiration in his life.

"His medievalism was in the spirit more than in the letter, and he opened up a vast field for activity in all branches of the arts and crafts. In doing this he did a noble work, and a work that will continue to develop through many arts-and-crafts societies. Through his connection with art workers and art problems he

came to his position of a socialist, through art and its needs, not through the usual channels of political economy and kindred lines."

Did not Morris have the same purpose in studying medieval life that the Renaissance leaders of thought had in studying the lives of the ancients? The Renaissance idea was to "study the grammar, in order to learn the language, to get the life, to live the ideals of the Athenians." Was there not something of this sort in Morris' passion for medievalism?

OUTLINE FOR STUDY (QUESTIONNAIRE)

Assignment of paper on "Ideals of William Morris."

1. What were the conditions of art and society which Morris found unsatisfactory?
2. Why were conditions so?
3. What had art to do with society, or society with art?
4. What led Morris to become a socialist?
5. What remedies did Morris propose?
6. Morris and Company.

Consider in connection with the study of Morris:

1. The relation between industry and art.

"Life without labor is guilt, and industry without art is brutality."

"To give people pleasure in the things they must perforce *use*, that is the one great office of decoration;

to give people pleasure in the things they must perforce *make*, that is the other use of it."

2. What should be the spirit of the true craftsman?

"Als ik Kan."

"The lyf so short the craft so long to lerne."

"That thing which I understand by real art is the expression by man of his pleasure in labor."—WILLIAM MORRIS.

"The hand can execute nothing higher than the character can inspire."

3. What responsibility have we as individuals in helping to cultivate good taste and judgment?

a. As consumers—purchasers.

b. As producers—creators, makers, doers.

Awful is Art because 'tis free.
The artist trembles o'er his plan
Where men his Self must see.
Who made a song or picture, he
Did it, and not another, God nor man.
—SIDNEY LANIER.

"What does all this art movement mean to America? It means that William Morris alone descended from the clouds of romanticism to put into practical, utilitarian form the charms and value of Beauty. This was work enough for one man to have done. We must see that he did not live in vain. Let us gird on the armor and attack the thousand-headed monster of Ugliness that crowds us at every turn. If we cannot all of us be William Morrises, let us be his disciples

for better taste, fight ugliness with beauty, and thus reap a share of the reward that was so sweet to him."

4. Is the understanding then of this whole subject a matter of education? And that brings us to the question, what is an education? A matter of tabulated knowledge, useful information, perhaps. Or shall we say rather a matter of right attitudes, a sense of values, a matter of seeing things in their true proportions?

5. What sort of an art education do we want?

A study of art principles so that there may be true appreciation on the part of many. In that sense Morris says: "I do not want art for a few any more than education for a few or freedom for a few." He speaks also of "a new art, a glorious art, made by the people and for the people as a happiness to the maker and user."

6. Art and "Industrial Preparedness."

(See address, "Economic Importance of Industrial Art," by James P. Haney.)

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COSTUME DESIGN

The study of art principles as applied to dress may not begin too early. Even in elementary schools the subject is taught most successfully, with the result that there is great improvement in the choice and judgment displayed by the children in matters of dress.

In high schools and colleges the study of costume design, in all its phases, should receive serious attention. Gustav Stickley says: "I myself have for years felt that dress was one of the significant issues of the day, that our social and political conditions were expressed in it, or hampered by it." He asks: "What does the dress of our women as it stands today cost us materially and spiritually? Where do we find the salvation for this condition? Must our women create the reform themselves? Is it a matter of education? Can we hope for better things from the present generation or must it lie wholly in the training of our children?"

To answer these questions intelligently requires interest, thought, and a certain amount of research work on the part of the student. The following outline is offered:

I. History of Costume.
II. The Esthetic Study of the Person.
III. Dress from the Standpoint of Design.

IV. Selection of Clothing from the Standpoint of:
1. Hygiene.
2. Economic and Sociological Responsibility.
3. Ethics.

I. HISTORY OF COSTUME

Assignment of tracings of costumes.

The world, if we choose to see it so, is a complicated picture of people dressing and undressing.—D. C. CALTHROP.

1. Purpose of study:
   a. Recognition in modern dress of styles or periods from which they are derived.
   b. Study of principles underlying the good in all periods so that they may be applied to improvement of modern dress.
2. Origin of our knowledge concerning early costume:
   a. Ancient hieroglyphics.
   b. Sculpture.
   c. Early paintings.
   d. Illuminations.

Egyptian Costume:

Simple in construction, good in ornamentation, including color.

The use of symbols such as the lotus, asp, etc.

The beginning of drapery.

Greek Costume:

1. Early costume, tight waists, and full skirts.

2. "Greek dress," full of charm, simplicity of line. Men and women dressed almost alike. Women added veils, ornaments for the hair, etc.
3. Regulation dress — two garments in the costume.
   a. Chiton, or dress.
   b. Himation, or mantle.

Doric chiton — simple, heavy material.

Ionic chiton — more elaborate, thin material, folds.

General shape rectangular — a foot longer than the person and as wide as arms outstretched. Draped about the body.

Roman Costume:

Adapted from the Greeks.

Tunic — undergarment Toga — outergarment	Men
Stola — long tunic with border Palla — mantle	Women

Roman costume fuller than the Greeks and more ornamented.

Early Gauls:

Painted and tattooed bodies.

Skins of Animals. Hip aprons. Barbaric jewelry.

After the Roman Conquest, the tunic, mantle, etc., of the conquerors were worn. (Caesar conquered Gaul 55 B.C.) Later, in the fifth century, after the establishment of the French kingdom, a combination of Roman, Gallic, and Frankish costume was worn.

French Costume:

The eighth century the beginning of French dress.

Women wore two tunics — under one long, straight, and narrow; outer one short and full.

In the eleventh century, silks, cashmeres, etc., were introduced by returning crusaders. Buttons appeared for the first time.

The fourteenth century was a period of luxury. This century is noted for its eccentricities of dress. Pointed shoes, high pointed headdress harmonized with the turrets, pointed arches, etc., of Gothic architecture.

In the fifteenth century, reign of Louis XI, dress was more simple. The latter part of the fifteenth century French costume was characterized by rich materials, bright colors, but greater dignity and grace of line.

In the sixteenth century, Renaissance, there were great changes in dress. Introduction of crinoline, hoops and corsets for women; bodice with pointed waistline, front panel, and over this a robe which fell to the floor in great tubelike folds. Garments for both men and women were much slashed. In the reign of Henry III many men adopted feminine fashions, wearing enormous ruffs and tight corsets.

In the reign of Henry IV the hoop skirt became barrel shaped and so large that the arms rested upon it. Waists were smaller, more pointed, padded, and puffed. Sleeves had very large ruffs. The corset had become a true instrument of torture; the whole costume a ridiculous silhouette.

Louis XIII — hoops and padding discarded, lines became more graceful.

Louis XIV — again the pointed waistline, very low necks, no hoops, but stiff materials with much fullness. Introduction of the bustle. Enormous headdresses sometimes two feet high.

Eighteenth century — charming Watteau costumes, characterized by grace — influence of Marie Antoinette — enormous headdress, hoops, profusion of laces, ribbons, puffings, "pannier."

During Revolution, at first styles and materials were simpler. Later, with the *Directoire,* Greek and Roman costumes were copied but in an exaggerated way. The men copied English fashions.

Costumes, at the time of Napoleon, which we now call Empire, were revivals of Greek fashions. Dresses had short waists, long skirts, low necks and short, puffy sleeves. Shawls were used.

Period 1815-1830, the Restoration — fashions were very ugly; bad proportions in everything.

In 1850 — luxury and extravagance.

In 1854 — hoops returned and polonaise was introduced with triple flounces on skirts. Until 1870 the most fantastic costumes for women were worn. After that time skirts became smaller, hoops disappeared, and lines of gowns were more dignified. Exaggeration and vulgarity were no longer prevalent. In 1880 dress was more simple. Gloves adopted generally at this time. 1880-1900 — development of better taste. Bustles and pads were worn for a time. "Leg-o'-mutton" sleeves and other idiosyncrasies. Since then there have been many changes but the novelties have not lasted long.

"More intelligence and thought have been given in the adaptation of the best of the costumes of the past to the needs of today."

Regular fashion sheets have been in vogue only since the French Revolution.

OUTLINE FOR STUDY

(Using as text *History of English Costume* by D. C. Calthrop.)

As an interesting climax to the study of the history of costume, an evening of *Tableaux Vivants* might be given, tracing the evolution of dress, in chronological order, from early times down to the present.

Chap. I—William I.

Chap. II—William II.

Chap. III—Henry I.

Chap. IV—Stephen—and so on through contents of book.

The different chapters may be assigned to different students who may report their findings for the benefit of others in the class. All should make tracings for their notebooks of the important periods.

"The tendencies of other generations can be studied in dress as well as in architecture and language."

II. THE ESTHETIC STUDY OF THE PERSON

Esthetics—theory of good taste—the science of the beautiful in nature and art.

Dress should be subordinate to the wearer; should

be persuasive not self-assertive; should emphasize the personality of the wearer.

1. In taking up the study of dress from this standpoint there are many things to consider:

a. Care of the person—cleanliness, etc.
b. Arrangement of the hair.
c. Proper dress—as to outergarments and undergarments.
d. Shoes, gloves, hats.
e. Accessories—jewelry, bags, scarfs, parasols, etc.

2. *Suitability, Sincerity, Simplicity*—three watchwords.

"Simplicity is not plainness, nor stupidity, but the intelligent omission of the superfluous."

Considering these we find selection based upon:

a. Time of year
b. Time of day
c. The occasion
d. Style of figure
e. Coloring
f. Age of wearer
g. Hygienic laws
h. Means or wealth
i. Use of garment—does it answer the purpose for which it was designed?

Any violation of the law of *Suitability* or *Appropriateness* brings the transgressor face to face with *Conspicuousness*, than which there is no deadlier sin against good taste.

III. DRESS FROM THE STANDPOINT OF DESIGN

Decoration is the most powerful and controlling factor in the selection of body covering.

Design or *Art* in dress is a matter of Line, Tone, and Color arrangement. These three elements may be so used and manipulated as to conceal or exaggerate faults, a sort of art jugglery, or they may be used to enhance nature's most wonderful handiwork.

OUTLINE FOR STUDY

Assignment: Clippings from fashion sheets, illustrating each principle under each element, mounted and brought in for class criticism. Clippings or tracings also for notebooks.

LINE

Line in dress design takes into account the silhouette of figure, or boundary of space; and also the breaking up of the space, as in other designs, by other lines: construction lines and lines of trimming or decoration. Here again we must remember that we may "decorate construction, but never construct decoration." And again we must remember the significance of the various kinds of lines, the vertical, oblique, etc. Do we wish to express dignity in our dress? Are we willing that our appearance should give the feeling of unrest — a subtle annoyance?

Consider the following principles in connection with Line — when they may be used to advantage and how:

Opposition — as use of horizontal lines to oppose length of tall person.

Transition — used where too much opposition would be severe, as "V" neck instead of square neck, long transitional lines in drapery, etc.

Repetition — as motifs in bands of trimming, etc. Too many lines of opposition, as many tucks from waist to hem of skirt, produce repetition rather than opposition and add to apparent height of figure.

Symmetry, or balance — either obvious or occult as the placing of an ornament on the uptilted side of hat, etc.

Subordination — the bringing about of unity in a costume by centering the interest, usually near the face; by considering all parts of the costume in relation to the whole.

"The subordinate relation of the costume to the wearer and the unity of the whole is a result of the study of art principles; for dress design is first of all an art problem."

TONE

(Make tracings of costumes, changing Dark-and-Light schemes.)

As in Line, the principles of *opposition* (contrast), of *repetition* (echo), of *transition* (gradation), of *symmetry* (balance), of *subordination* (unity), come into play.

Discuss these and illustrate each principle with findings from fashion sheets, as *Vogue*, *Vanity Fair*, *Harper's Bazar*, etc.

COLOR

Opposition in color means the use of complementary hues, and this use must be in subordinate relation as explained in the first section under "General Art Principles." The other principles of *repetition*, *transition*, *symmetry*, and *subordination* applied to color arrangement may be studied and color theory reviewed.

To illustrate color harmony in dress design by use of clippings from fashion sheets may perhaps be difficult. A most satisfactory way out of the difficulty is to have students bring a number of costumes to class. A frank criticism of these on the part of the teacher or leader of group and students will bring out many interesting points.

In connection with the study of color harmony in dress, the coloring of the wearer must be considered; and the general becomingness of the gown not only from point of color, but also from suitability of line and beauty of tone.

Several types, a blonde, a brunette, a person with auburn hair or red hair, might pose before the class in costumes of different colors, etc. This practical demonstration can be made of great value if serious thought is given to the selection of costumes to be shown, and the principles underlying each are brought to the attention of the class.

IV. SELECTION OF CLOTHING FROM THE STANDPOINT OF:

1. Hygiene.
2. Economic and Sociological Responsibility.
3. Ethics.

1. *Hygiene of Clothing.*

a. *Clothing in relation to body heat.* The purpose of clothing primarily is to protect the body from cold and to maintain a constant body temperature. Heat and energy are generated by the body. If heat is dissipated too quickly by exposure of the surfaces of the body, there is waste of energy and danger. In summer, clothing should not interfere with the dissipation of heat. In winter, proper clothing should prevent undue loss of heat.

Study of the qualities or properties of different sorts of material, wool, cotton, linen, silk, as to which retain heat, moisture, etc.

b. Not only *heat* of body must be considered but also *cleanliness*. Study of materials with this in mind.

c. Unrestricted body — a consideration of the evils of tight clothing, high-heeled shoes, etc. (Charts may be obtained from physicians showing the danger of throwing weight forward on ball of foot instead of sharing weight with heel.)

d. Dangers in textiles — from dyes, insanitary conditions of factory, workshop, or home.

e. Relation of fashion to the hygienic clothing of the body. Should fashion dictate where laws of hygiene are concerned?

Consider that:

In summer	Velvet hats and furs are worn. Heavy clothing is often worn by men. Coat suits of women are often uncomfortable.
and	
In winter	Straw hats are introduced in January. Thin clothing that is suitable for indoor wear in steam-heated buildings, is often worn where conditions are not so favorable.

Origin of these customs among the ultra-fashionable —do we have to "copy?" What of our vaunted American independence?

2. *Economic and Sociological Responsibilities.*

"The study of the economics of consumption must be, in a large degree, a study of the time and its needs, a consideration of the influence of factors large and small in the home life, and a realization of the requirements for woman's training for service in the home, and also in civic and national life."

(1) Economic Study of Woman as a Textile Consumer. (She has ceased to be a producer except in a small way in factories.)

a. Choice or Purchase of Material.

"As a class, women neither choose materials wisely, nor indicate satisfactorily what shall be produced from manufactured goods—hence are not efficient as planners or users of wealth for textiles."

Consumers' influence on manufacturer (by choice).

b. Use and Care of Materials.

When cheap materials may properly be used, etc. Mending, brushing, and careful packing of good materials.

c. Extravagance of Consumption

due to changing fashions { Affects the market price.

due to parasites among women who "show off" the wealth of the family { Reacts to disadvantage on character of consumer. / Sets a "bad example" to others.

"From the standpoint of the community there is an irreparable waste when human energy which should be directed to the production of the necessities of life is diverted to the elaboration of superfluous things."

Read: *Woman and Social Progress: A Discussion of the Biologic, Domestic, Industrial, and Social Possibilities of American Women* by Scott and Nellie M. Nearing.

Woman and Labor by Olive Schreiner.

Works of William Morris.

d. Domestic Goods—"Made in America" slogan.

"Most of the American-made cloth compares favorably with that of Great Britain and the continent of Europe, but public demand for some of the finest ma-

terial is made upon foreign countries; consequently American factories are obliged to specialize on medium-grade fabrics. Domestic goods, when equal in quality, should have preference with American consumers."

Question: Have we the technical equipment (machinery, etc.) in America to produce textiles as beautiful as those we import? (We could have, of course.) Have we in America designers of fabrics equal to the designers or artists of Europe? (We could have.)

"What shall it profit a nation that possesses the treasures of earth if it cannot refine them to its highest needs?"

(Read articles by M. D. C. Crawford, of the American Museum of Natural History, on this subject.)

(2) The Consumers' Responsibility to the Producer.

"A large number of women are consumers and users of wealth rather than producers, and they owe the women workers their intelligent consideration — and their assistance for further betterment."

a. "Sweat Shop."

b. Consumers' League.

c. Woman's Trade Union League.

d. National Child Labor Committee.

(Government bulletins on the Condition of Women and Children in Industry.)

(3) Manufacturer's Responsibility to the Consumer.

Honest labeling of goods, etc.

3. *Ethical Standpoint.*

"It is impossible to state the relation in exact terms, but we believe that adequate, attractive, neat clothing is a factor in virtue, and that being well dressed gives a feeling of satisfaction and self-confidence which often enables the wearer to conquer a difficult situation."

(1) Obligation to train for the highest service that can be given through wise consumption.

Each woman must decide which, for herself, is the best method: Shall she wear ready-made or home-made clothing? Buy a few expensive, exclusive styles that last; or a greater number, perhaps, of simple and inexpensive clothes?

(2) Obligation to consider:

a. The objective and subjective influence of dress. The matter of modesty. Beauty in clothes. Self-confidence.

b. The amount of time that may rightly be given to the subject of dress.

Shall women adopt a uniform business dress? etc.

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(Costumed dolls: "Illustrating trend of feminine apparel from the Middle Ages to the twentieth century," at Metropolitan Museum.)

ART HISTORY

"The evolution of art is never complete; to speak of perfection in art is a dangerous error, for by implication, it condemns artists to an eternal reproduction of the same models, to the renunciation of progress. The function of men of genius is rather to prepare the way for new tendencies by giving adequate and definite expression to those of their own times."

The history of art, in its beginning, is a story of applied art. "From the time of the cave-dweller man has sought to spell out his soul in line and pattern." Until the time of Leonardo da Vinci the story of art is the story of man's spiritual longing "to decorate his person, his weapons, his home and all his belongings."

"Soon after the time of Leonardo da Vinci art education was classified into Representative (imitative) and Decorative, with separate schools for each — a serious mistake which has resulted in loss of public appreciation. Painting, which is essentially a rhythmic harmony of colored spaces, became sculptural, an imitation of modeling. Decorations become trivial, a lifeless copying of styles. The true relation between design and representation was lost." — A. W. Dow.

In studying art history the foregoing must be kept in mind. Also we must remember that as art students

we have certain standards by which we may judge of the merits of a work of art; for instance, we do not have to depend upon the traditional valuation of a picture. It may be that, because of its historical or other associations, because of its reputation, or because it is the work of an old master, its monetary value is very great. However, the catalogue of an art gallery should not be our sole criterion. If we are at all sure of our own judgment, if we have had sufficient training in such matters, we may ask this question concerning any so-called great work of art: Is it beautiful or forceful in line, in line composition or spacing; is it beautiful or satisfactory in its tone relationship; is it beautiful or striking in its color harmony?

OUTLINE FOR STUDY

(Using as text *Apollo* by Salamon Reinach.)

Assignments may take the form of illustrated lectures, prepared or delivered by individual members of class. The stereopticon may be used. Lantern slides may be obtained from the Metropolitan Museum or a permanent collection may be purchased. Prints should be ordered from different publishing houses by the students themselves for their notebooks. This individual choice in the matter of illustrative material for notebooks is important and brings about an interesting diversity.

1. The Origin of Art.
2. Art in the Stone and Bronze Ages.

3. Egypt, Chaldea, and Persia.
4. Primitive Art in the Grecian Archipelago.
5. Greek Art — and so on through the twenty-five chapters of the textbook.

Several chapters on the same subject may be assigned the same student, and always the student should show that the art of the period he is discussing reflects the life, the belief of the people.

SUGGESTED OUTLINE FOR FURTHER STUDY

1. The Barbizon Painters.
2. The School of Impressionists.
3. The Pre-Raphaelites.
4. The Influence of the Far East on Modern Art.
5. American Painting.
   a. Colonial Portrait Painters.
   b. The Hudson River School.
   c. Marine Painters.
   d. Modern Portrait and Landscape Painters.
6. The Modernists, Post-Impressionists, Cubists, etc.

Speaking of the French school of the nineteenth century, Reinach says: "The unity of this school disappeared; we find it embracing Classicists, Romanticists, Realists, Idealists, Impressionists. Thus, everything points to the assumption that schools will henceforth no longer bear the names of cities or of nations; there will no longer be rivalries of countries, but of principles."

After predicting this internationalism of art, he closes his text with these words:

"Far from believing that the *social* mission of art is at an end, or drawing near that end, I think it will play a greater part in the twentieth century than ever. And I think—or at least hope—that greater importance than ever will be attached to the study of art as a branch of culture. This study is one which no civilized man, whatever his profession, should ignore in these days. It is in this belief that I have prepared this brief survey, which I hope may serve the educative purposes of art."

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(For list of catalogues of Prints, see page 52.)

STATUS OF ART EDUCATION IN THE UNITED STATES

Very likely, when speaking of the "social mission of art," Reinach did not have in mind the introduction of such subjects as City Planning, Landscape Gardening, House Decoration, Costume Design, etc., into the school curriculum. But his intuitive powers declared, no doubt, that in manifold ways the "educative purposes of art" would be served. Considering these things, it seems not inappropriate, before closing this syllabus, to look into the condition of art education in the United States.

OUTLINE FOR STUDY (QUESTIONNAIRE)

Assignment of theme, or class discussion.

1. What is your conception of an art education?

2. How are you to get the proper training for this sort of education? What kind of training will give you an art education?

3. Where can you get such training?

(A thorough study of the art courses offered in professional art schools, in colleges and universities, in private schools, and in public schools, should be made. Catalogues from the various schools should be sent for, and also the following bibliography consulted.)

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